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VOL. 64.—No. 44.

SATURDAY, OCTOBER 30, 1886.

PRICE { 3d. Unstamped.  
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## WHAT PART SHOULD THE CONGREGATION BEAR IN THE MUSIC OF THE CHURCH?

(Continued from page 675.)

It is in the case of hymns that the prevalence of this habit is most to be remarked, and it is here that it is most deeply to be regretted. The typical lady of an Evangelical turn of mind, who persistently sings what she calls "a second"—i.e., consecutive thirds with the treble, regardless of the course of the harmony—is now, happily, a thing of the past; but there are not wanting those who, by the aid of the printed tune-books, or, still more, from memory, troll out an inner part with such "heartiness" that all who stand around them are prevented from enjoying, or participating in, the one portion of the service in which the help of the congregation is really important. Of the three lower parts, it stands to reason, as any musician will see at once, that the only one which can be strengthened by individuals in the congregation without disturbing the balance of the whole, is the bass; and in hymn-tunes where the treble part rises to notes of which the octave below is unattainable by bass voices, or where the bass part is simple and has little movement, it is allowable for individuals to sing it. But in all cases where it is possible, the duty of all voices in the congregation is to sing the melody in both octaves, allowing the harmonies to be confined to choir and organ. It is not possible to mention a church in London where this system is carried out in perfection, but no one who has ever heard the chorale singing in a good church in Germany can entertain a doubt as to which is the best method of employing the voices of the people. It will be objected by some supporters of congregational harmony that the splendid German tunes are especially constructed and harmonized with a view to the treble part being doubled or sung an octave lower by male voices. And it is quite certain that many, if not most, of our modern hymn-tunes in England are constructed on no such principle, and that the doubling of the treble part by no means improves the effect; but it will also be found that these are just the tunes that could most easily be dispensed with, and that the old English tunes, one and all, will bear the doubling of the treble part quite as well as the German chorales. The effect cannot be properly estimated until every attempt at "singing in parts" is abandoned by the congregation; but even as it is, when a tune like the "Old Hundredth" is sung in places where the number of men who sing "in unison" is sufficiently large to overpower those who put in futile tenors and basses, some idea of the result can be obtained. The practice of "singing in parts" in the congregation can only be put a stop to by express injunctions spoken with authority; and as the organist is powerless with the body of the congregation, the duty of repressing the harmonic desires of individuals must devolve upon the clergyman. It is a duty that is by no means to be despised, for no parish church music can be thoroughly satisfactory till the proper place of the congregation has been pointed out.

Many hymn-tunes, as we said above, will not bear the method of interpretation that we have been recommending. But if the method were adopted with these tunes as with the others, it would soon be found that the old tunes came back into favour, and that the feebler modern effusions were gradually discarded, while all those modern tunes which were worth preserving would undoubtedly be improved by having the treble part doubled. There is, therefore, no better test of the excellence of a new hymn-tune than the trial of this system; and it may be asserted without fear of contradiction, though at first sight the assertion may seem somewhat arbitrary, that no hymn-tune which does not bear singing "in unison" by male and female voices is likely to retain a hold upon public favour.

In many and many a country parish, it would be an inestimable benefit if the practice of unisonous singing were to be adopted, not only in the congregation, but in the choir also. The only churches where such a proceeding would be disadvantageous, would be where the musical attainments of the organist are below those of the choir; for it is quite obvious that the unisonous performance requires more from the accompanist, than the performance in harmony. Also where a harmonium is used—in which category American organs, vocalions, *et hoc genus omne*, are of course included—the choir must sing in harmony in order that the supporting instrument may be as little prominent as possible. But where there is even a decent organ, and a competent organist, the shortcomings of country choristers may be happily disregarded, if the unisonous method be adopted, and the opportunities for varying the harmonies of the accompaniment will amply compensate for any imagined dulness that may be caused by the absence of vocal harmony. The late Henry Smart introduced the system of choral unison into the choir of St. Pancras church, and the beautiful effect will not be easily forgotten of services performed under his direction, or under that of his able coadjutor, Robert Stuart Callcott, by whose recent death the musical world of England sustained a heavier loss than it knew. To introduce this system into any but voluntary or country choirs would of course not be recommended, since it cannot be doubted that all the noblest works of ecclesiastical music, English or foreign, were intended for voices in harmony, and that, *ceteris paribus*, harmony must be regarded as a higher thing than unison. But perfect unison can be easily obtained, and perfect harmonized singing is by no means always to be procured, unless by a regularly trained choir of paid singers.

While the advisability of a unisonous choir cannot be considered as universal, there can, we think, hardly be two opinions concerning congregational singing in unison, particularly by anyone who has heard a German chorale properly sung. We do not mean to recommend the excessive slowness of the German rendering, although the pace at which hymns are taken in some fashionable churches gives to some favourite tunes a decided aroma of the ball-room; nor is it desirable to revive the fashion of playing "interludes" between each line of the hymns; but the balance between the melody given forth by the whole congregation, and the accompanying harmonies, is absolute perfection in most cases, and it is most heartily to be wished that the same effect were more generally heard in England. Some idea of the effect may be obtained at St. Anne's, Soho, in the annual performance of Bach's *St. John Passion*; the congregation is, as a rule, sufficiently cultivated to realize that even if they can "sing in parts" it is undesirable that they should do so, and, as a consequence, the noble chorales are heard in very much the same perfection as they are in Germany. At St. Paul's, on the corresponding occasion, the effect ought to be far finer than in the smaller church, but from the very general attempt made by the people to join in the harmonies, the only result is a blurred noise, interfering with, rather than supporting, the voices of the choristers. We would most earnestly recommend the authorities to cause a note to be appended to the book of words used on the occasion of the performance of the *Matthew Passion*, to the effect that "the congregation are requested to join in the melody of the chorales, and to leave the harmonies to the choir." Were this carried out, it is quite certain that the effect of the chorales in next year's performance would be overpoweringly beautiful, and thoroughly in accordance with Bach's intentions. Such a proceeding might, moreover, have the welcome result of stirring up some musical clergyman to suggest a corresponding improvement to his congregation, and in time to come we may yet witness, and take part in, the performance of hymns in the way in which they are most

effective. At the present moment they form, to most musicians, by far the least attractive feature of most services in parish churches.

[CONCLUDED.]

## Reviews.

### TWO MUSICAL BIOGRAPHIES.

Signor Cesare Lisei has published, through Messrs. Ricordi of Milan, a series of articles contributed to the *Gazetta Musicale*, and furnishing in their collected form a concise and well-written biography of Signor Bottesini, the famous double-bass player. Like many biographers, Signor Lisei writes of his subject with an enthusiasm which one must admire even without sharing it to its full extent. To him Signor Bottesini is not only the phenomenal "Paganini del contra-basso," but also a profound musician and a great conductor; in brief, one of those "luminous stars destined to irradiate Italy with their immortal light and to make her the envied one of all the nations of the earth." By this, its first sentence, the reader, however, should not judge Signor Lisei's brochure, which, later on, descends to facts carefully investigated and amusingly set forth. From these we may glean that Giovanni Bottesini was born at Crema, and came of a good musical stock, his father being a clarinet-player, and his uncle a priest sufficiently advanced in the art to instruct his talented nephew in the elements thereof. It is interesting to learn that Bottesini did not select his unwieldy instrument from any kind of predilection; but two scholarships—one for the bassoon, the other for the double-bass—being vacant at the Milan conservatory, he chose the latter because he had had some lessons on it from his uncle, while the wind-instrument was *terra incognita* to him. These lessons cannot, however, have amounted to much, for, being asked to play before the judges, he produced the most frightful discords. "I know, gentlemen, that I am playing out of tune, but when I once know where to put my fingers I shall no longer play out of tune," he exclaimed, and owed, perhaps, his scholarship as much to his ready wit as to his musical proficiency. He remained at the Conservatoire for four years, till 1839, studying the double-bass under Luigi Rossi, and composition under the famous Vaccaj amongst others. On passing his final examination he was presented by the directors with 300 francs, to which a relative added 600 more, and with that sum he bought the instrument—a fine Testori—which had for years been lying forgotten in the store-room of a theatre, and thus rescued from oblivion resounded once more to the glory of its new master. He gave his first concert at the Teatro Communale of his native town, and in a few years his fame spread over Italy and over Europe. His first opera, *Cristoforo Colombo*, was produced at Havannah, under the direction of Signor Arditi, his old fellow-pupil at the Milan Conservatoire. His first visit to London was paid in 1848. For further particulars we must refer the reader to Signor Lisei's interesting pamphlet; only one amusing anecdote may be told here by way of finale. Bottesini was asked to play at the Court of Napoleon III. in 1858, and arrived in due course at the Tuileries. Seeing his enormous instrument the master of the ceremonies looked upon it with suspicion; for the attempt on the Emperor's life by Orsini had happened only a few weeks before, and the police smelt infernal machines everywhere. "Are you sure it is empty?" asked the master of the ceremonies, much to the astonishment of Bottesini, who only after many explanations was able to understand the purport of the question, and convince the anxious official of the harmlessness of a contrabasso.

We may mention in this connection that Signor Lisei, well known in London as the representative of Messrs. Ricordi, has found time to write a short novel called *Memorie di Giulia*, and recently published at Milan, in which the misfortunes of a noble-minded woman, married to a weak and easily-misguided husband, are touched with a sympathetic pen.

Signor Bottesini is a famous man, but his biography has been condensed into twenty-two pages. On the other hand, three stout volumes of together over 1,500 pages have been devoted to the life

of a musician of whom most of our readers have probably never even heard the name. Herr Hermann Ludwig, the biographer of Johann Georg Kastner (Leipsic, Breitkopf and Härtel), has produced a work which is perhaps unique in the annals of musical literature. His volumes are beautifully printed on toned paper, and the ornamental designs of title page and initial letters are taken from the best models of the Renaissance. There are also a number of autographs and musical appendices, to say nothing of the elegant and tasteful binding. Altogether the book is a model of the typographer's and the book-binder's arts. Who, all the while asks the reader, is Kastner, to whom such a splendid monument has been erected? Kastner was a very worthy man and an excellent musician, born at Strasburg in 1810, who cultivated the theory as well as the practice of the art with success, did much for military bands, *Orphéons*, male choirs, and similar popular movements in France, wrote a number of compositions, and also seems to have been a man of taste and judgment, for he admired Berlioz when many people who ought to have known better abused him. How to fill three stout volumes with the few events of a life thus quietly passed is a problem which Herr Ludwig has solved in the following manner. He distinguishes between what, quoting Marc Girardin, he calls the *nationalité morale* and the *nationalité politique* of his hero, whom he tries to make out a thorough German, although born under French rule, or at least, a compound of the best qualities of both nations. The theory does not amount to much, for Kastner was essentially French in feeling, and like most Frenchmen, looked upon Paris as the centre of the world and the cynosure of his ambition. But it gives the author an opportunity of writing a concise history of Alsace and Strasburg from the earliest times; all manner of similar side-issues are drawn in, and every remarkable person with whom Kastner came in contact receives a passing notice. Even young Kastner, who was not a musician, but a scientific chemist and the inventor of the "pyrophone," receives the meed of a biographical sketch. In this manner the three volumes are learnedly and not unpleasantly filled; but at the end one is inclined to ask, with all due respect for the author's research, why so much ado has been made about a well-deserving but not very interesting man?

### SACRED MUSIC FOR SOLO, CHORUS, AND ORCHESTRA.

As Rossini's *Stabat Mater* served many minor composers for a model not so very long ago, so Dvorak's setting of the hymn seems to be in a fair way to gaining the tribute of the sincerest flattery. We do not mean to accuse the "Stabat Mater" of Dr. W. H. Hunt (Novello & Co.) of plagiarism in any degree, but it is very certain that if Dvorak's setting had not been brought to light this version would either never have been written or never published. The points of resemblance between it and the greatest work of the Bohemian composer are so manifold that they cannot be examined in detail, but they will not escape the notice of any person to whom the latter composition is familiar. In no respect is the resemblance more strikingly apparent than in the negligence with which the words are treated in detail in order that the devotional effect of the whole may be heightened. In one number, a trio-setting of the words "O quam tristis," he outdoes Dvorak himself in this peculiarity, uniting the lines "Quæ moerebat et dolebat" and "Nati poenas inclyti" in such a manner that the soprano sings "Nati et dolebat" while the bass has "Quæ moerebat poenas," making of course utter nonsense in detail, but becoming more intelligible in general impression. In a good many of the numbers a note of true pathos is struck, and there are many interesting points throughout the work. The opening chorus in G minor, the "Cujus animam" elaborately set in eight parts, upon a chorale-like theme, the trio before mentioned, "O quam tristis," the "Sancta Mater," for chorus or quartet, the fugal "Inflamatus," and the fine double-fugue, "Amen," are excellently written; one and all are well-sustained, and a rare degree of earnestness is apparent. The solo-numbers fall off in interest, and in one or two a certain triviality is to be perceived. The chorus "Fac me vere" is very graceful, but its resemblance to Dvorak's work is so marked that its merit can hardly be properly estimated. The quartet and chorus "Quando corpus" is ambitious, and its constant and *bizarre* changes of key only produce restlessness, and do not add to its effect in any way. To conclude the work here, omitting the fugal "Amen," according to



a suggestion in a note, probably emanating from the composer himself, would be to ruin the effect of the whole work. If the solo-numbers were only worthy of the finer and more earnest choruses the work would deserve general approbation, in spite of the influence which Dvorak's work has evidently had upon the composer.

"The Christian's Armour" by Joseph L. Roeckel (Hutchings & Co.), is wrongly called an oratorio; its true purpose is explained in a note, in which it is stated to be peculiarly suitable for church performance or for "services of song." No oratorio, properly so-called, is out of place in a concert-room, though no doubt the church is its best and most appropriate sphere; but this work with its abundant quotations from well-known hymns, and its didactic, as opposed to dramatic character, would be eminently unsuited to concert performance. The motive of the composition is best explained in the words of the preface, written by the compiler of the libretto, Mrs. Alexander Roberts. "It is the object of the following work to adapt suitable passages of scripture and well-known hymns to the detailed description of the Christian's armour presented in Ephesians vi. 13-17." This accordingly has been done with considerable success, each part of the armour as the "shield of faith," the "sword of the spirit" etc., being treated in one division of the work. The style of each movement, whether text or hymn, is sufficiently varied, and all are melodious and taking, though none reach a very high standard. The best division of the work is that which treats of the "shoes of the preparation of the gospel of peace." A trio and ensemble, "Lord, her watch Thy church is keeping," a baritone solo "Hark, the swelling breezes," and a chorus "How beauteous are their feet," are all good of their kind, and very effective. The character and prevailing style of the whole will probably not prove too vivacious for those who admire the least solemn of our modern hymns, and as it is doubtless intended to reach a class who would remain untouched by the grandeur of music that deserves to be called sacred, its purpose is no doubt excellently fulfilled.

## THE HISTORY OF A MUSICAL PHRASE ATTEMPTED

A Sketch by Sir GEORGE GROVE.

(Continued from page 677.)

The next, the Sanctus in his mass "Puisque j'ay perdu," is an elaborate harmonization of the melody of the phrase, and may be compared with that of Josquin (No. 8), Palestrina (No. 10), and Gabrieli (No. 28):—

No. 51.

The use of the phrase in shorter notes as a Coda is worth notice.

Joannes de Cleve (1580) supplies us with one example from a Motet for four voices on the words "Dixit ergo":—

No. 52.

Here again the phrase is affected by lengthening the first note, though the accent on the third is retained.

From Leo Hasler (1564-1612) we have more quotations to make. No. 53 is from a Motet, "Quia vidisti me":—

No. 53.

This, and the following from the same piece, are interesting for the counterpoint with which the phrase is accompanied:—

No. 54.

Hasler's eight part mass (Proske, No. VIII) supplies us with two more instances:—

No. 55.

and, in a diminished form and utter destruction of character:—

No. 56.

In the Credo of another mass, "Dixit Maria," the diminution is kept up in a duet for Tenor and Bass:—

No. 57.

Of John Caspar Kerl (1628-1693) we will speak further on under Handel; but it will be noticed that he, like Bach, alters the phrase entirely by lengthening the first note and disregarding the ecclesiastical accent on the third.

We now take a leap of sixty years, and arrive at John Sebastian Bach (1685-1750). He has left us one specimen of his use of

our phrase, but it is a truly remarkable example, and one which everybody knows and loves—the Fugue in E major, which forms No. 9 in the Second Book of the “Well-tempered Clavier”—No. 58.



This is at once remarkable for the manner in which the accent is changed by the initial long note, and thus one more characteristic of the archaic phrase—the pause on the third note—destroyed. But it is more remarkable for the extraordinary beauty of the working and the exquisite flow of the parts. Take the following passage, for instance, where the entrance of the subject in the tenor is quite beautiful:—

No. 59.



In the latter half of the Fugue the subject is treated in diminution:—

No. 60.



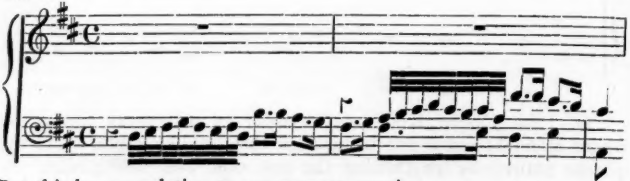
No other instance of the use of this phrase in Bach is known to the writer. His practice of writing on Chorales, in which it does not occur, probably prevented his using it in his serious vocal works. It does not seem to occur in either of the Masses or Passions, and in the instrumental works the writer has never noticed its existence. An example of the use by Bach of the phrase of seven notes (No. 2), so dear to his contemporary Handel, is in the Chorus “Gratias agimus,” in the Mass in B minor:—

No. 61.



Another is in the flourish at the beginning of the subject of the Fugue in D major, which forms No. 5 of the First Book of the “Well-tempered Clavier”:—

No. 62.



But this has no relation to our present enquiry.

(To be continued.)

## RICHARD WAGNER'S SECOND SYMPHONY.

By WILHELM TAPPERT.

(From the “Musikalisches Wochenblatt.”)

(Continued from page 676.)

About Beethoven's C major Symphony, Wagner wrote, in 1843 (see his biographical sketch for Laube): “In my chief model, Beethoven, Mozart was included, especially in the great C major Symphony. My ambition was to be clear and strong in spite of many curious mistakes.” The E major Symphony inclines chiefly towards Weber, has some traits of Beethoven, but no trace of Mozart, nor of any curious mistakes; everything is clear and powerful, and much of it is excellently worked out. It has been maintained that the Bayreuth master was only an amateur, not initiated in the scholars' arts of counterpoint, and such like nonsense. In truth he had early in life taken pains not to be left behind the most skilful in this respect, and it was not necessary to wait for the wonderfully polyphonous festival play *Parsifal* to justify the assertion: Wagner was the foremost contrapuntist of our time. Not for long—only six months—was he under the tuition of the Cantor Weinlig, the astonishing fruits of it are shown in the sketch of the unfinished E major Symphony. Let it be asked in our conservatoires if the young students can produce, after several years instruction, that of which Richard Wagner was capable between the ages of eighteen and twenty-one. And this exceptional genius is branded by the severe lords of criticism and by the ignorant laymen of the same stock, as an amateur!

The first phrase of the E major Symphony begins with a marginal note, which it is to be hoped will not give rise to too deep speculation. Next to several strokes and notes, and the sign of a violin clef, there stands—*als hier*; then the first theme is started in the following style:—

*Allegro con spirito,*



In the continuation this motive—



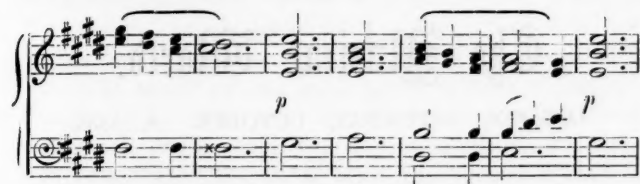
\*In the sketch the highest part is written an octave higher, and supplied with the additional notes of the chord which I have not retained.



—plays an important part; it even appears in the inversion, not followed with slavish accuracy, but treated with freedom:



Here we approach the point of modulation, leading to the dominant, B major, the key of the second theme. I give this genial second theme just as it is set down in the autographical sketch:—



(To be continued.)

† Here again is a marginal note "neuer Wermuth" (new wormwood? *animato*?).

## Poetry.

### THE SEA-KING'S DEATH.

(Words for Music.)

By ARTHUR L. SALMON.

"Lay me," said the sea-king, sighing,  
"On the deck, for I am dying!  
Hasten—hasten!—day is flying,  
And I weary to be gone.  
On the ship of battle bind me,  
Flame around me, flame behind me,  
Where the god of death may find me,  
And to glory lead me on."

On the ship of death they laid him,—  
Death whose terrors ne'er affrayed him,  
For the viking-courage stayed him,  
And he laughed in danger's eye;  
On the ship of death they bound him,  
Flame beneath him, flame around him;  
And the silent midnight found him  
Scudding 'neath the dusky sky.

"Thor and Odin!" cried he gladly,  
Laughing loudly, laughing madly,  
While the waters murmured sadly  
To the hollow ghastly cry.  
"Lead me to the halls of glory!—  
I am old, and worn, and hoary;  
Yet with such a heav'n before me  
See how fearlessly I die!"

(Composers desiring to set the above lines to music should apply to the Author,  
112, York Road, Montpellier, Bristol.)

## Occasional Notes.

A curious letter from the great Duke of Marlborough to the Town Council of Ghent has recently come to light. It shows the famous warrior in the new pose of a patron of art, and, amongst all arts, of dancing. The object is to induce the Town Council to permit the performances of Giovanni Francolino, the Italian dancer, during Lent, which adds to the curiosity, or as some people would say, to the wickedness of the letter. We give the document in its original French, probably the work of a secretary, for the style and (considering those unorthographic days) the spelling are remarkably correct.

"A BRUXELLES, ce 15<sup>e</sup> février, 1709.

"MESSIEURS,

"Le nommé Giovanni Francolino, Danceur Italien, qui a beaucoup diverti les gens de qualité et de distinction qui se sont trouvés icy pendant le Carnaval, par son activité et ses tours de souplesse, souhaitant fort de faire l'exercice de sa vocation à Gand, Je ne puis pas luy refuser cette lettre de recommandation; ainsi je vous prie, Messieurs, de le vouloir favoriser tant en luy accordant la permission nécessaire, qu'en tout autre besoin, autant que ce divertissement innocent ne répugne point à l'observance requise du Careme.

Je suis très parfaitement

Messieurs

Votre très humble et très obéissant serviteur

LE PR. ET DUC DE MARLBOROUGH.

Messieurs les magistrats de Gand.

The question of Liszt's final resting place has at last been settled, and his ashes will not be disturbed. The Bayreuth Town Council, in a "secret sitting," determined to place a worthy monument on the tomb, and a deputation with Burgomaster Muncker at its head notified the fact to Madame Wagner, who accepted the offer, and thus at the same time disposed of the rival claims of Weimar and of Pesth. The news itself is highly welcome, and would be still more so without the "worthy monument" which looms in one's prophetic soul as a future embodiment of Bayreuth "local talent." The best of all monuments would be a simple slab of granite like that which covers the earthly remains of Liszt's great friend in the garden of Wahnfried.

Talking of monuments we may mention that the remains of Schubert and of Beethoven will soon be transferred to a new cemetery, the old Währinger Friedhof, where they at present lie, being about to be closed. In the case of Beethoven it has been decided to reproduce the existing monument in a slightly enlarged form. As to Schubert nothing has yet been made known, but it must be hoped that his memory also will be preserved from the freaks of modern architects.

The *Frankfurter Zeitung* reports that that silly production *The Trumpeter of Säckingen* has brought to its joint authors, Bunge the librettist, and Nessler the composer, the enormous sum of £15,000, one-third of which goes to the former, and two-thirds to the latter. There is, according to the Latin proverb, comfort in the consciousness of having fellow-sufferers, and when in future the fabulous profits realized by our royalty ballad-mongers are adduced against our claim to being considered a musical nation, we shall at least be able to point to the Germans and their admiration for Nessler as an instance of even more atrocious taste.

## PEOPLE'S CONCERT SOCIETY.

## THIS WEEK'S CONCERTS:

SATURDAY, October 30, at the TOWN HALL, POPLAR, E., at 8 p.m.—Schubert's Trio in B flat, and Mozart's Trio in G.

## ARTISTS.

MR. ALFRED BURNETT.  
MR. PROSPER BURNETT.  
MISS MARY CARMICHAEL.

VOCALISTS.—MISS LOUISE PHILLIPS and Mr. W. H. WING.

Admission, 6d. and 1d.

SUNDAY, October 31, at THE INSTITUTE, SOUTH PLACE, FINSBURY, E.C., at 7 p.m.—Mozart's String Quartet in D major, and Haydn's in D minor, Op. 76.

## ARTISTS.

Herr KARL HENKEL.  
Mr. W. A. EASTON.  
Mr. H. M. DOWSON.  
Signor PERUZZI.

VOCALISTS.—MISS EVELYN SPRING-RICE and Mr. W. H. WING.

Collection to defray expenses.

## THE CELEBRATED

## HECKMANN (STRING) QUARTET

Is open for engagements in Town or Provinces. For terms, etc., apply to Mr. H. Franke, 2, Vere Street, London, W.

DRURY LANE—AUGUSTUS HARRIS, Lessee and Manager.—A RUN OF LUCK. Every Evening at 7.45. Written by Henry Pettitt and Augustus Harris.

A RUN OF LUCK AT DRURY LANE in which the following powerful company will appear: Mesdames Alma Murray, K. Compton, M. A. Victor, Edith Bruce, M. Daltra, L. Rachael, and Sophie Eyre; J. G. Grahame, William Rignold, Harry Nicholls, E. W. Gardiner, John Beauchamp, Arthur Yates, Victor Stevens, Basil West, and Charles Cartwright.

A RUN OF LUCK, at DRURY LANE.—Every Evening at 7.45.—Scenery by Henry Emden, Properties by Fred. Labhart, Machinery by James Skinner, and Incidental Music by Oscar Barrett. The whole produced under the direction of Augustus Harris.

## "The Musical World" Prizes.

THE Proprietors of *The Musical World* offer a Prize of Five Guineas for the best Postlude or Outgoing Voluntary, composed by any musician of English birth, or residing in the United Kingdom, or the Colonies. The pieces must be sent in on or before January 1, 1887, in a sealed envelope, bearing a motto or *nom de plume*. The composer's name and address should be inserted in the coupon to be cut out from the cover of the present number, and enclosed in another sealed envelope, bearing on the outside the same motto or *nom de plume* as the composition. Only the envelope of the successful competitor will be opened. The unsuccessful compositions will be returned to their composers on receipt of a stamped and addressed envelope. Two leading London organists, whose names will be published in due course, will act as umpires.

EXTRACT from the *Observer*, September 19, 1886.—"Madame Sidney Pratten, who stands at the head of English guitarists, during her recent visit to Mr. and Mrs. Allan-Mackenzie, at their seat, Brackley, near Ballater, had the honour of performing before H. R. H. the Duchess of Albany, who is herself an accomplished musician, and warmly praised Madame Pratten's brilliant guitar playing."—*Advt.*

NOTICE TO ADVERTISERS.—Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, at Messrs. MALLETT & Co.'s, 68 & 70, Wardour Street, London, W. Telephone No. 3849. Telegraphic address: "ASMAL," London

NOTICE TO SUBSCRIBERS.—The Subscription to THE MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).

The pressure on our space compels us to hold over until next week the fourth and last instalment of "MUSIC IN LANCASHIRE," and *The Musical World Story*.

## The Musical World.

LONDON, SATURDAY, OCTOBER 30, 1886.

## BERLIOZ'S STATUE.

THE unveiling of Berlioz's statue in the little Square Vintimille, Paris, of which we gave a brief account last week, seems upon the whole to have been a tame affair. The weather which, like her fickle sister, Fortune, persecuted the composer during his life, and accompanied most of his enterprises with frightful thunderstorms and pouring showers, treated his statue with equal rigour. Although the rain stopped during the actual ceremony, umbrellas were much in request during the day, and the few Immortals of the Academy who had put in an appearance—MM. Thomas, Gounod, and Saint-Saëns amongst the number—buttoned up their paletots to the chin to keep their splendid palm-embroidered uniforms from the wet. Only M. Reyer defied the inclemencies of the sky, and stood uncovered and unprotected by the side of the statue just as he had frequently stood by the side of his great friend when still alive. This slight incident was not altogether without significance. It is more than probable that amongst the representatives of official musical France who attended the ceremony, Reyer was the only one who really had his heart in the matter. Some articles published by M. Jourdain in a French contemporary comment upon the coolness with which the idea of honouring Berlioz's memory as no French musician has yet been honoured—that is, by the erection of a statue in Paris—was received by the musicians of the old school, including M. Gounod, who, or at least whose Mephistopheles, might have shown some reverence for his first cause and origin. It is difficult in the circumstances not to discover some kind of latent animus in the anecdote which is told in one of the Paris papers. It appears that Gounod and other distinguished persons took refuge in the house—facing the Square Vintimille—of M. Paul Viardot, who freely dispensed punch and other hot beverages, grateful and comforting, to half-frozen academicians. Sitting down at the piano, Gounod, in his charming *voix de compositeur*, gave a few passages from the works of Berlioz, but soon "rising," as he expressed it, "to the higher sources," he went back to Mozart, and sang and played the



entire overture and first act of *Don Giovanni* from memory. Frenchmen are quick in taking a hint, and the gentleman who relates the incident does not fail to draw an edifying parallel between the classic and the revolutionary.

M. Reyher delivered the speech in the absence of the Minister of Fine Arts, and also decorated with the cross of the legion of honour M. Lenoir, the young sculptor, who, without knowing Berlioz personally, seems to have accomplished an excellent counterfeit presentment of the great departed, showing him in familiar attitude with his left hand in his pocket and his right arm leaning on a conductor's desk, as if a performance of one of his gigantic efforts had just been gone through. The musical arrangements included the apotheosis from the "Sinfonie Funèbre et Triomphale" and the "Marche Troyenne," and a poem "À Berlioz," by M. Grandmougin, was recited with much pathos by a young actor from the Comédie Française. In his speech M. Reyher was too much moved to think of oratory or literary finish. Like most French speeches, it was written beforehand, and was read from a manuscript; but it had been written with the heart, and in vivid remembrance of the trials through which M. Reyher had passed with his friend. Those trials formed naturally the main subject of the speech, and M. Reyher reminded his audience that the musicians of Bruns- wick kissed Berlioz's coat-tails, and the ladies of Pesth covered him with flowers; while in Paris his works were hissed, or received with that faint praise which to the artist's mind is even more painful than hisses. One good point he made when he said that Berlioz taught although he did not instruct, that he left disciples although he had no pupils.

At the foot of Berlioz's statue it was perhaps pardonable for M. Reyher somewhat to exaggerate the significance of the event which he had been appointed to celebrate. The dying words of the great composer were: "Now at last they will play my music;" and they certainly have played his music at the concerts of M. Colonne, and even at rare intervals and in a somewhat fragmentary state, at the Conservatoire. Perhaps political events had as much to do with this revival as the artist's death. After the Franco-German war it was found necessary to pit some great musician against the Beethoven and Wagner of the enemy, and for that purpose even the author of *Faust* and *The Redemption* would scarcely have been strong enough. In consequence, Berlioz was fixed upon and became the representative of musical France in a national sense. There it must be feared his popularity ends. He had always had a small sect of esoteric worshippers, and these taking advantage of the turn of the tide, redoubled their efforts and extended their sphere. But the people at large remained all but untouched. The people at large do not patronize M. Colonne or M. Pasdeloup, but they visit the theatre. If they had clamoured for Berlioz the Grand Opera would have given them *Les Troyens*, and the Opera Comique, *Benvenuto Cellini*, neither of which has been done, although there has been a good deal of talk about both. The French have devoted a brazen image to their hero, but the temple in the heart of the nation, which is not made with hands, remains unerected. If they want to show themselves worthy of so great a man, let them perform his operas

after the manner of Bayreuth, or, as Berlioz after all was not a dramatic composer, let them get up a model performance of his masterpiece, and of one of the musical wonders of the world, the *Romeo and Juliet* symphony.

## Correspondence.

### "THE HYGIENE OF THE VOCAL ORGANS."

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—I am not surprised that Mr. Behnke declines to enter the lists again in person, especially as he has so many deputies eager to take his part. He is welcome to make the most of the paltry corrections which I accepted from him, and I am quite content that the real question at issue between us should be left to the judgment of the public. That is, as it cannot be too clearly stated: Whether the new anatomico-physiologico-laryngoscopic school of voice-training, with all its pomp and circumstance, can show results in any way comparable to those achieved by the old common-sense method of the Italian masters? If (as his supporters with the unanimity of a well-drilled stage-crowd assert) Mr. Behnke has shown the meekness of the dove in his treatment of me, he certainly displays the wisdom of the serpent in avoiding the cardinal point of the dispute. Mr. Behnke, who is nothing if not practical, has improved the occasion by making your columns the medium of conveying to a wider public the opinion which his admiring friends and collaborators profess to have of him. The chorus of praise is loud, if not impressive, and reflects much credit on the zeal of the singers. But when asked to accept these testimonials as to Mr. Behnke's gifts and graces, I can only say with Falstaff's tailor, "You must procure me better assurance than Bardolph; I like not the security."

There is certainly one thing in which I consider the new school of voice-training superior to the old, and that is the organization and division of labour among the teachers. They act on the belief that "in the multitude of counsel there is safety," and accordingly the neophyte seeking for guidance is overwhelmed with help by a swarm of advisers. The attentions of these "whole-souled" philanthropists are of the most comprehensive kind. Before the singer can make his first bow to the public, his "voice-box" must be warranted as sound and free from vice by the "vocal surgeon;" the recondite art of breathing must next be learnt from the "voice-trainer;" lastly, the candidate is enrolled among the 10,000 to whom the mysteries of laryngoscopic minstrelsy are made plain in Behnke and Pearce's exercises. The fate of the aspirant to histrionic fame is still harder. The young actor—and especially the young actress—who has undergone the complicated discipline just alluded to, has still to be "adapted" for the stage. For this purpose she is taken in hand by a dramatic Mentor, whose success in his profession fortunately allows him sufficient leisure to impart his "own gained knowledge" to ingenuous, and not impecunious, youth. The equipment of the future Rachel or Siddons is finally completed by the *costumier* with a suit of "combinations" and a "respirator veil." After all this preparation one might expect very grand results—Alas!

"The king of France, with twenty thousand men,  
Went up a hill—and then came down again."

There are one or two fitful gleams of argument in the co-operative reply which I must not leave unnoticed. Mr. Behnke's musical helpmate is grateful for having had his voice brought to man's estate. All honour to whom honour is due! Such a feat, however, is in no way miraculous. Many "cures" of the same kind are, to my knowledge, performed every year by Messrs. D'Orsey, Plumtre, and other teachers of elocution, who do not expect the patient to proclaim it from the house-top. Dr. Pearce attributes the persistence of his "child's squeak" to his having been trained during the "cracking" period; but how could this be, when on his own showing his voice never went through the process of change at all? I fear that in this gentleman's case, though the larynx has now happily been developed, another organ still retains its infantile condition, and it seems a pity that Mr. Behnke has not yet turned his attention to the "sense-box."

The musical Jehu who drives a team of sixty tenors croons the same dirge about "voices ruined, &c." To Dr. Pearce, Mr. Dunstan, and other such turbid logicians, I must point out that if I were to say that a few drops of prussic acid might be taken with advantage, such a statement would be by no means equivalent to affirming that *prussic acid is not injurious*.

Mr. Behnke and his suite complain of my tone as being in marked contrast with his. He is the gentle critic who "uses me as though he loved me," whilst I, instead of turning the other cheek to the smiter, give him a Roland for his Oliver. Mr. Behnke, "writes nothing satirical," a statement with which I fully agree. But, Sir, because a man is dull, it does not necessarily follow that he is in the right. And surely one may justly be "satirical" in exposing absurdity. Again, is Mr. Behnke's character for meekness quite deserved? When a man "mildly suggests" that but for his book, that of some one else would never have been written, can it be wondered at that the individual alluded to in so "gentlemanly" a way should be a trifle "rude" in disowning the soft impeachment?

Instead of replying to my arguments the disciples of Mr. Behnke give the result of a *plébiscite* of his followers in his favour; but even if all the 10,000 aforesaid come forward and support him through all the registers, "thick, thin, and small" of their "voice-boxes," what is it to the purpose? *Ponderentur non numerentur sententie*. If I cared to fight with testimonials instead of arguments, I could produce several which have been *spontaneously* sent to me since my last letter appeared by vocalists and teachers of the highest eminence. They however do not care to advertize themselves gratuitously in your columns, whilst I for my part prefer that the case should be settled by reason rather than authority. I am, Sir, your obedient servant,

MORELL MACKENZIE.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Dr. Morell Mackenzie has written a letter to Mr. Emil Behnke, which appeared in your last number. In that letter Mr. Behnke, both as a man and as a teacher, is held up to ridicule. His character, which appears to be a very contemptible one, his method of voice-training, which, we are told, is all wrong, and his ignorance, which seems to be profound, are all sneered at with playful insolence.

If this letter were true, it would be most amusing to those who do not know Mr. Behnke, or his method of teaching voice-production, and most assuredly such persons would never dream of trusting their voices to Mr. Behnke's tender mercies. A careful reader of this epistle will however be surprised to find that all this cutting satire and exhaustive abuse is lavished upon Mr. Behnke by a gentleman who confesses that "the little he knows of him is almost wholly from his small book on 'the Mechanism of the Voice'." Dr. Mackenzie has, in fact, evolved out of his inner consciousness, a Behnke as unlike the real man as it is possible to conceive.

My claims to be heard on the other side cannot of course rest upon my knowledge as "a throat doctor," but I suppose I may be allowed to speak on the subject as a personal and intimate friend of Mr. Behnke, as a voice user who has profited by his teaching, and as an observer of its effect upon many others besides myself.

I know Mr. Behnke to be an honourable, upright, and single-minded man, absolutely free from the least taint of humbug or charlatanism, unselfish almost to folly, a true and warm friend, who proves his friendship by generous deeds for which he does not expect even a "thank you," too modest and self-respecting to advertise himself even as much as he might do without reproach.

He has the genius of taking infinite pains, and, withal, proper enthusiasm in his work, will patiently examine anything foreign to his own method, with the hope of acquiring new ideas. That he has the courage of his opinions, and will sturdily defend them when attacked, will not discredit him with lovers of fair play. As to his method of teaching, Dr. Mackenzie makes merry over what he calls the "almost indecent freedom with which he has exhibited his voice box." It is to be hoped that none of Mr. Behnke's pupils will be afflicted with an hysterical sensitiveness, which one is surprised to find in a gentleman whose calling is supposed to quickly cure the weakness of false modesty.

Mr. Behnke wisely shows his pupils the mechanism of the vocal organs, and thereby enables them to understand the purpose of the

exercises which he has invented and adapted to cure any and every fault in voice-production; to give his pupils absolute control over the various sets of muscles which go to produce the voice, and then to make the most use of their voices—such as they are.

How vital and how little appreciated is the importance of these exercises can only be realized by one who, having thoroughly mastered Mr. Behnke's method, listens to and observes even some of our greatest singers. His ear will detect Signora A. dropping her soft palate ever so little, or squeezing her fauces together; his eye will see the more palpable defect of Signor B. holding his tongue in suspension between his jaws; of Signor C. arching his tongue like the back of a cat; of Mr. D. lifting the tip of his, and his good taste will be offended, nearly on all sides, by the prevalence of the detestable vibrato.

Let me conclude with observing that nothing helps to fix a truth more firmly than an unjust attack, and that Mr. Behnke may find himself under greater obligations to Dr. Mackenzie for this letter than to all his friends for their warmest approbation.—Your obedient servant,

HERMANN VEZIN.

10, Lancaster Place, W.C.  
Oct. 19, 1886.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—It is most gratifying to see Dr. Morell Mackenzie deprecating the prostitution of the laryngoscope. But Mr. Behnke in his efforts to attack an imaginary foe, has actually signed the death warrant of his own system. He writes: "As regards the results which you (Dr. Mackenzie) have obtained, they are, in my opinion, of *no value whatever*, for two reasons—first because your observations were, admittedly, in most cases made while the singers tongue was protruding, which has always (*sic*) the effect of more or less distorting the laryngeal image; and secondly, because they were made on trained singers" (Physician and Voice Trainer, p. 28).

If observations on *trained* singers are useless, what must be the uselessness of observations made on *untrained* ones, or on those who never learned and cannot sing? In opposition to Dr. Morell Mackenzie's observations, Mr. Behnke cites his own authority as a lecturer in University College, January 30, 1873, but he omits to add from the *Lancet* of February 8, 1873, the report of his depreciation. Here it is: "Towards the end of the lecture Mr. Behnke demonstrated the mechanism of the thick and thin registers on his *own* larynx, but (now mark!) the exercise was found to be *too fatiguing* to allow of all present witnessing the movements of the cords."

Next, take his side-wind attack on myself, page 14—he writes: "the laryngoscope disproves that the 'shock of the glottis' consists of an explosion of the air which has been compressed in the pockets or ventricles of the larynx." It disproves nothing of the kind, it only proves that in *his* production the false cords do not approach nor the ventricles inflate as they do in mine. When scientists are ready for public demonstration, I shall be to the fore, meanwhile anyone seeing the difference between the appearance of the sails of a ship becalmed, and when inflated under pressure of a resisted breeze, will appreciate the difference between us. Resistance means friction. If the resisting parts are not made by nature for continuous resistance that friction produces irritation, and if this irritation be kept up, congestion sets in. If I wished to make work for a throat doctor, I should adopt Madame Seiler's "Koo-koo" school.

But more: We know "there is an abundant supply of nerve branches (from the *superior laryngeal nerve*) distributed to each pouch," and the question is for what purpose are they there, if not for the purpose I assign them?—I am, faithfully yours,

CHARLES LUNN.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—In answer to the letter from Dr. Morell Mackenzie, I should just like to say a few words on behalf of my friend and master, Herr Behnke. I feel deeply grieved that the Doctor has not been able to control his temper; his remarks are, to say the least, ungentlemanly, and I am convinced that he has got some misconception of Herr Behnke's teachings. In the first place, Herr Behnke uses



the laryngoscope to show that there is no such thing as "chest" or "head" voice, and he also shows you how unnatural "falsetto" is, and he also shows you how to attack tone. Before I had lessons from Herr Behnke I had very little knowledge of the "mechanism and management of the voice," although I (like many others) posed as a voice-trainer. I am so thoroughly convinced, after twenty years' experience, that Herr Behnke is on the right track, that I have adopted his system, and with singular success. The laryngoscope has taught me what I never knew before, but what I ought to have known; but then whom was I to know it from? I can now tell a pupil with confidence that there is no such thing as "chest" or "head" voice, because I show them my own larynx: of course seeing is believing. Herr Behnke's skill as a voice-trainer does not rest on his acrobatic skill with the laryngoscope, as Dr. Mackenzie says. Herr Behnke merely uses it, as I have said, with regard to the "registers" and how tone is made. Dr. Mackenzie says that there is no such thing as chest and head voice, but when the late Mr. Curwen and Herr Behnke adopt the names "thick" and "thin" registers, the fat seems to be in the fire. I suppose the Doctor would like his own terms, "long reed" and "short reed," used, and then all would be right; but seeing that the Doctor says, in his preface to "Hygiene of the Vocal Organs," *That he has no pretension to speak with authority as a musician or physiologist*, I fail to see how we can accept his *poor terms* and statements, as he acknowledges himself to be no authority. To convince himself with regard to Herr Behnke's teaching, why does he not go and see him? I am sure Herr Behnke will be able to show and tell him much that he does not know; or, if the Doctor would prefer to come and see me, I will show him that there is a great deal to be learnt by the laryngoscope, and that if teachers understood more of the "mechanism of the voice" we should have far better singers and speakers. If Dr. Mackenzie's book is *intended to bring teachers and singers back to the old way* (What way does he mean?)—the ruin of voices by forcing the "long reed" up—for goodness sake let us get out of the old way, and get into Herr Behnke's system, which teaches us "how to produce the voice," and how to produce it easily. With regard to the vowels, I can assure you, sir, that I can produce a better quality of tone on every vowel than I could before I went to Herr Behnke. Where is the English master that teaches how to get a good quality of tone on every note, and with every vowel? I hold, with Signor Lamperti, "That singing is in a terrible state of decadence, and all for want of a fundamental basis," which I am quite sure every pupil gets from Herr Behnke's teaching. In fact, I consider him a *model* teacher: I say this because I have had twenty years' experience of other masters.

In conclusion, sir, I should feel obliged, as an admirer of Herr Behnke, if you will publish this letter.—Yours faithfully,

Manchester.

FREDK. H. DALE.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—I have read Dr. Morell Mackenzie's letter to Mr. Emil Behnke in your issue of the 16th instant, and must say I think it virulent and uncalled for. I had previously read Mr. Behnke's pamphlet, "Physician and Voice Trainer," and certainly find nothing in it to call forth Dr. Mackenzie's ire. It is written in a temperate manner, and all honour is done to Dr. Mackenzie's knowledge, etc., but surely Mr. Behnke may have opinions differing from Dr. Mackenzie without being necessarily an illiterate charlatan. It is a poor compliment Dr. Mackenzie pays his *confrères* who attended Mr. Behnke's lectures at Liverpool and elsewhere, when he hints that the latter knows nothing about the subject on which he has lectured and written. Dr. Mackenzie accuses Mr. Behnke of having read and copied Madame Seiler and Mr. Curwen. That he has read their works I have not the slightest doubt, but I know also that he has studied all the works, English, German, French, and Italian on the "Physiology of the Throat" and "Voice Production," besides devoting many years of his life to making researches and that he only came before the public as a voice trainer when he had fully mastered his subject. The best proofs of that are the voices he has produced and the cures he has effected on persons suffering from stammering and other throat affections. Surely fair criticism is allowed, and if Dr. Mackenzie criticizes others, he must expect to be criticized in his

turn. Without entering into the subject of voice production, which would occupy too much space in your valuable journal, I merely wish to say that Mr. Behnke, far from being the unlettered man Dr. Mackenzie appears to think him, is a man of culture who has deeply studied the subject he treats, and who thoroughly knows what he writes about.—Believe me, Sir, yours obediently, F. JULIEN.

King Edward School, Birmingham.

October 18, 1886.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Mr. Emil Behnke's many friends and pupils are not likely to allow the unwarrantable and abusive attack made on him by Dr. Morell Mackenzie, in his letter of 16th inst., to pass without indignant protest.

As a very humble pupil of his, I should like to assure those of your readers who have no experience of his method of teaching, that it is above all, *practical*, and that the "shreds and scraps of misapplied science," alluded to by Dr. Mackenzie, do not take the place of hard work, but consist simply in explaining the "reasons why" to his pupils, and thereby enabling them to practise intelligently instead of blindly. I venture to think that this would not have been disapproved even by the grand old masters.—I am, Sir, your obedient servant,

A. L. G. S.

#### "SOUNDS FROM THE SAD SEA WAVES."

[FROM AN OCCASIONAL CORRESPONDENT.]

LONDON-SUPER-MARE, October.

They are particularly sombre and solemn at places where the season becomes festive a little later on in the autumn. In this intermediate time the gaiety is forced, and there is a hollow tone about most of the entertainments. As you pace streets and squares, pianos jangle in all directions, and you can form tolerably correct estimates of the inmates from the character of their performances. In the boys' schools the "Spanish Chant" is varied by "Rousseau's Dream" and the "Surprise Polka"—both played with a noble disregard of time, and with an energy that speaks well for the thews and sinews of the "Coming Man." The ladies' establishments are more ambitious; we get quite new readings of Rubinstein, and Chopin becomes more weird than ever he would have wished to be—under the magic touch of the boarding-school bread-and-butter Miss. All the young ladies in all the lodging-houses sing "Dear Bird of Winter" with much sentiment; but Patti may "still live in clover" should all all these embryo "Kate Jones's be on the boards ere long." In the hotel drawing-room there is a select clique of ladies who like a little music to keep them awake in the evening. The meek companion of the rich old lady in a wig plays Scotch reels and old English airs; the young matron, resplendent in diamonds, is very great in Sydney Smith's arrangements. There is quite a flutter in the dovecot when a newly-married pair arrive, and the whisper goes round that the lady is professional; she has had a number of wedding-presents in bijouterie, and appears to think it only due to the givers to wear them all as much as possible. Her husband is also florid and most frankly affectionate. The matrons confer in solemn conclave as to *what* this couple can be, but they agree the lady, at all events, must be an artiste—an opinion which is confirmed when they have heard her sing, for no amateur could make so much noise. The ladies like it very much, but don't think they will call in town. There are various bands, but they all hang fire a little so far. There is the band that plays three times a day—according to the programme; but the music-stands generally occupy the centre of attraction while the musicians revive exhausted nature at the nearest drinking-booth. There is a dashing Lancers' Band who, by the kind permission of their colonel and by the magnet of their own stalwart persons, duly enhanced by uniform, attract all the beauty and fashion there is, two or three times a week. There is the band who play at the Variety entertainment, and they are not the worst musicians, though their various faces all suggest extreme distaste of their daily tedium. We decided that all the men who played "Wind" were fat and red, and that all the "Strings" were skinny. Two "Violins" were quite old—decrepid, white-bearded, and apathetic—they looked

like twin brothers, and as if playing for daily bread brought very little butter to it. There were two others also rather alike, but a good deal younger; they had clever, thoughtful faces, with the musical bump very strongly marked, both wore spectacles—they were very sad. There was a big man with a beard, who handled his fiddle as if he loved it, but when he was drawing maudlin strains from it, in obedience to some Merry Andrew on the stage, who burlesqued all buffoonery, we saw lines in his face that told of the wife and children whose home clings round that bit of wood and those strings that break with a change in the weather. Then there was a "Clarinet" who got extremely crimson in the exercise of his duties, and who had a trick of closing one eye entirely when he played, which gave a touch of expression that would have been intensely humorous, had not the weary pucker across his brow, that he shared with the brotherhood, made it oddly pathetic. There was a fierce genius manipulating the bass; and there was one young fiddler (the only really youthful member of the band) who clearly looked happy when he was not playing, for his clothes were scarcely threadbare, and the conductor, near whom he sat, occasionally condescended to speak to him. The said conductor would have served as an excellent advertisement for somebody's hair-wash if the musical profession had not claimed him for its own. He had an aureole of flaxen locks round a face that persistently remained commonplace, though its features cried out that they were classic. The prevailing impression left by this sordid, shabby set, was that though stone-breaking may be somewhat laborious, without being particularly lucrative, it is preferable a thousandfold to perpetually grinding slight tunes of a frivolous character. There were also various itinerant christy minstrels who pursued their illegitimate harmonies with happier effect than their brethren of the higher cult—judging by results. It needs some sacrifice of personal pride to black one's face and assume someone else's head of hair—to say nothing of the fearful maltreatment of the Queen's English such an attire involves—but once the gamut of public or private obloquy is braved, what a rich harvest of pennies the proverbial hat contains when it returns from its rounds! The banjo is an instrument on which it is easy to gain a certain amount of proficiency, and when it is united to a glib tongue and a fascinating wink, let Joachim himself seek laurels in vain from the *vox populi*—always such "a far cry" from the *vox Dei*.

## Concerts.

### RICHTER CONCERTS.

The gloomy months which close the year, and which concert-managers are pleased to call "Autumn," are relieved by flashes of light and warmth for those who can spare three evenings to the Richter Concerts in St. James's Hall. There is an atmosphere of geniality and hospitality about these gatherings, as if not only all the performers were in hearty sympathy with the music they execute, which may be the case, but almost as if the whole audience also knew and appreciated the worth of it, which would unfortunately be too good to be true. But that there is a majority impelled thither by a genuine artistic delight can also be guessed by the curious effect produced by any incident which jars against the general sense of the fitness of things, and which might be thought natural enough and therefore pass unnoticed at other entertainments. Wagner's *Kaisermarsch*, which opened the concert on Saturday, was played with a fine swing and an exhilaration which augured well for the temper of the rest of the evening's performance. The *Faust* Overture, Vorspiel to *Parsifal*, and the *Walkürenritt*, were the other Wagner selections, and each and all aroused warm demonstrations of approval. Whether the fire and dash that belong to the dramatic spirit of Wagner's compositions, and are brought out in so telling and inspired a light by Herr Richter and his band, are equally appropriate to every part of Liszt's *Les Préludes*, is a question to which there may be different answers; it might appear to some that a lightness and delicacy of touch, especially in the rich and varied accompaniments to the themes in the wind, would give a more natural colour to the pastoral portions of this tone picture. At times the fiddles might have been said to "scamper" along, while, on the other hand, the basses were inclined

to drag, particularly at the beginning. The beautiful little soli for some of the wind instruments and the harp were generally very well heard; there were, however, some incidental phrases that were lost, owing, as above indicated, to the energetic handling of the figured passages in the strings. The brilliancy of the violins came out well in the series of runs at the beginning of the *Allegro Marziale*. It would be very interesting to hear Liszt's symphonic poem again with Herr Richter's band in the course of their Spring Concert Season; audience and performers would benefit equally by the public repetition of this elaborate work. The second part of the concert consisted of Beethoven's *Eroica* Symphony, played very finely by the band, whose qualities are such as to do justice to the highest demands of symphonic art.

### THE CRYSTAL PALACE SATURDAY CONCERTS.

The second Crystal Palace Saturday afternoon concert on October 23 was devoted to the memory of Liszt. The room was fairly well filled but not crowded. The concert opened very appropriately with Wagner's music to Siegfried's funeral, from the *Götterdämmerung*. Later on the Vorspiel to *Parsifal* was given, and the rest of the programme consisted of a carefully-made selection of Liszt's works. Of these, the vocal music apart, the Fantasia on Hungarian National Melodies for pianoforte and orchestra was received with perhaps the warmest approval by the audience, Mr. Walter Bache playing the solo instrument. Mr. Walter Bache also played the pianoforte Concerto, No. 2, in A, with the orchestra, with sympathetic feeling and brilliant execution, and further accompanied Mr. Henschel in two songs; the Ballade *Die Vätergruft* had an orchestral accompaniment. Mrs. Henschel gave three songs of a lighter nature, to French words, very successfully. The two symphonic poems, *Les Préludes* and *The Ideals*, were heard here, one may almost say, side by side. They were played by Mr. Manns's band with a minute attention to details and with excellent effect, but the former was evidently more to the taste of the audience than the longer and even more serious composition founded upon Schiller's verses. The extreme beauty of this work will not fail to impress the coldest audience when it has become familiar enough for them to penetrate its meaning through the outer veil of its difficulties; the fancied obscurity would soon be dispelled. Mr. Manns deserves the thanks of all musicians for having provided an opportunity of making acquaintance with the work, and it is to be hoped he will ere long have it performed again.

### MADAME PATTI'S FAREWELL CONCERT.

At the Albert Hall on Wednesday night Madame Patti and Signor Nicolini gave a farewell performance previous to departure for America, where the lady has been engaged for a concert tour on terms unprecedented even in her prosperous career. Much has been said of the enormous sums charged by successful singers for their services and of the detrimental effect which their largely developed "bump of acquisitiveness" has had on the healthy growth of artistic taste and artistic institutions in this and other countries. Complaints, more or less justified, unfortunately will not mend a condition of things which is founded purely upon the question of supply and demand. A prima donna is worth exactly what she will draw, and that Madame Patti will draw any amount of people was again proved by the crowded state of the Albert Hall. The same phenomenon has been witnessed on many previous occasions, and will be witnessed as long as the beautiful voice of this unique singer is spared by the ravages of time, which hitherto has been powerless over it. In our opinion Madame Patti's organ is more sonorous, more mellow, and more capable of varied expression than it was when she took the town by storm twenty-five years ago, and it is not surprising in such circumstances that amateurs have long ceased to care what she sings as long as she sings at all. Were she to perform the chromatic scale or vocal exercises to words of her own invention they would be just as pleased, and their indifference as to a matter all-important in a general sense is not perhaps wholly unaccountable in the case of an artist whose every *gruppetto*, every shake, and every run, *staccato* or *legato*, are so many triumphs of vocal skill. The only drawback is that Madame Patti herself has no inducement to attempt those higher tasks for which she is qualified.



We are not certain that she would not be one of the finest Elsas in *Lohengrin* ever seen on the stage were she to throw herself into that part heart and soul. In the meantime we must be satisfied with such renderings of "Caro nome" and "O luce di quest' anima" as she gave to the delight of the audience, which reached its climax after the familiar strains of a beautiful popular ballad. The duet, "Da quel di," also from *Linda di Chamouni*, sung in conjunction with Signor Nicolini, completed Madame Patti's share in the proceedings. Over other features of the concert we may pass briefly. Signor Nicolini contributed Adam's "Noël," Dr. L. Engel playing the *obbligato* harmonium part of the accompaniment. Mr. Henschel, who even at a popular concert never descends below the classical level, was highly appreciated in Handel's "Revenge, Timotheus cries," and in Wolfram's song to the Evening Star from *Tannhäuser*, and Miss Hilda Wilson, appealing like him to the more thoughtful portion of the audience, was heard to advantage in "Creation's Hymn," by Beethoven. Mr. Carrodus, representing solo instrumental music, played Ernst's "Rondo Papageno," and Mr. Cusins conducted the orchestra with his accustomed skill and energy, securing, among other things, a well-balanced performance of the overture to *Die Meistersinger*. Altogether the concert served the important object of adding to the happiness of the largest possible number which our largest concert hall will hold—a thought which may cheer Madame Patti on her voyage across the wintry Atlantic.

#### THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

The general meeting of the members of the south-eastern section of this association was held yesterday afternoon at the Somerville Club, Oxford Street, Mr. Alfred Gilbert presiding. The report stated that the object of the society was to promote music and ameliorate the evils which existed in the profession, both practically and socially. The council had experienced considerable difficulty in assimilating that section to others of the society on account of the necessity of retaining individuality. The number of the members, though steadily increasing, was somewhat limited; this was due to a rule which restricted the association to those who gained their livelihood entirely by the musical profession. The chairman, in course of his address, thought the progress of the association, together with the work done by that particular section, was a matter for congratulation. The south-eastern section had not been called into existence very long. The report, therefore, could not give a very detailed account of the past, but in the future he hoped for great things. Their work was threefold, sectional, parliamentary, and practical. By parliamentary he meant the conferences which were held at Derby and Birmingham, where important steps had been taken towards incorporating the society, which was one of their chief aims. At present the council were not in a position to put before them what had been done in the report, but in a short time they would have a copy of the correspondence between the general secretary and the Board of Trade relative to the incorporation. Several of the retiring members of the council having been re-elected, the meeting terminated with a vote of thanks to the chairman. The balance sheet presented showed the receipts of the society to be £533 8s. 2½d.; and after paying all expenses the balance would be £72 12s. 10d.

#### Music Publishers' Weekly List.

##### SONGS.

|                           |                          |          |
|---------------------------|--------------------------|----------|
| Along the Sands ... ..    | .. Lord Henry Somerset.. | Chappell |
| Be wise in time ... ..    | .. Alfred Cellier ...    | "        |
| Glory ... ..              | .. Joseph L. Roedel ...  | "        |
| Had you only known ... .. | .. Alfred Moul ...       | "        |
| Love Ties ... ..          | .. F. Paolo Tosti ...    | "        |
| O, Lady of my love ... .. | .. Alfred Cellier ...    | "        |
| Queen of my heart ... ..  | .. Alfred Cellier ...    | "        |
| Ready ... ..              | .. Frederic N. Löhr ...  | Morley   |
| Time has come, The ... .. | .. Alfred Cellier ...    | Chappell |
| Year by Year ... ..       | .. Joseph L. Roedel ...  | "        |

#### PIANOFORTE PIECES.

|                                 |                    |          |
|---------------------------------|--------------------|----------|
| Country Dance (Dorothy) ... ..  | Alfred Cellier ... | Chappell |
| Graceful Dance ... ..           | " ...              | "        |
| Sunshine—Minuet and Trio ... .. | " ...              | "        |

#### DANCE MUSIC.

|                                |  |          |
|--------------------------------|--|----------|
| Christmas Number ... ..        | ..Chappell's Musical Magazine, No. 130 ... | Chappell |
| Colonial Polka ... ..          | .. P. Bucalossi ...                        | "        |
| Dorothy Waltz ... ..           | .. " ...                                   | "        |
| Happy-Go-Lucky Polka ... ..    | .. Ernest Bucalossi ...                    | Morley   |
| Hesperus Waltz ... ..          | .. Luke Wheeler ...                        | Chappell |
| Mirage Valse ... ..            | .. Caroline Lowthian ...                   | "        |
| New Club Quadrille, The ... .. | .. Karol Kiesowski ...                     | "        |
| Short and Sweet Polka ... ..   | .. Caroline Lowthian ...                   | "        |

#### HARMONIUM MUSIC.

|   |          |
|---|----------|
| God is Love. Cantata by Mrs. Robinson. Arranged by Geo. Fred. Horan ... | Chappell |
|---|----------|

#### OPERA.

|                              |                    |          |
|------------------------------|--------------------|----------|
| Dorothy. Comedy Opera ... .. | Alfred Cellier ... | Chappell |
|------------------------------|--------------------|----------|

#### Next Week's Music.

| TO-DAY (SATURDAY).                       |                      | P.M. |
|--|----------------------|------|
| Saturday Concert .....                   | Crystal Palace       | 3    |
| Herr Bonawitz's Pianoforte Recital ..... | Portman Hall         | 3    |
| Richter Concert .....                    | St. James's Hall     | 8    |
| MONDAY, NOVEMBER 1.                      |                      |      |
| "The Spectre's Bride" .....              | Shoreditch Town Hall | 7.30 |
| Monday Popular Concert .....             | St. James's Hall     | 8    |
| WEDNESDAY, 3.                            |                      |      |
| "The Beggar's Opera" .....               | Avenue Theatre       | 2.45 |
| "Elijah" .....                           | Albert Hall          | 8    |
| THURSDAY, 4.                             |                      |      |
| Mr. Dannreuther's Musical Evening .....  | 12, Orme Square      | 8.30 |

#### PROSPECTIVE ARRANGEMENTS FOR WESTMINSTER ABBEY.

SATURDAY, Oct. 30.—10 a.m.: Service (Ouseley), in G; Anthem, "In God's Word," from "Be merciful," No. 55 (Ps. lvi. 10), Purcell; 3 p.m.: Service (Ebdon), in C; Anthem, "Judge me, O God," No. 332 (Ps. xliii), Mendelssohn.

SUNDAY, Oct. 31 (*Nineteenth Sunday after Trinity*).—10 a.m.: Service (Barnby), in E; Continuation (Garrett), in E; Hymn, after 3rd Collect, 208. 3 p.m.: Service (Hopkins), in F; Anthem, "The Wilderness," No. 464, (Isaiah, xxxv., 1), Wesley; Hymn, after 3rd Collect, 310.

#### Notes and News.

##### LONDON.

Miss Florence May will give a series of three pianoforte recitals in Berlin, in January, when she will play works by Couperin, Rameau, Scarlatti, Alberti, Symonds, Greene, Handel, Bach, Beethoven, Mendelssohn, Weber, Schumann, Chopin, Brahms, Liszt, Moscheles, Bennett, Bargiel, Moszkowsky, and Florence May.

Mr. Dannreuther gives his seventeenth series of "Thursday Evenings" at 12, Orme Square, on November 4 and 18, December 2 and 16, commencing at 8.30. The programmes are: November 4—Mr. Stanford's new pianoforte Quintet, Brahms's Quintet in F minor, two songs by Liszt, Liszt's *Rhapsodie Hongroise*, and Massenet's *Poème d'Octobre*. November 18—Mr. Hubert Parry's Quartet in A flat, Bach's Aria, "Adoramus te," and duet, "Christe Eleison," from the Mass in B minor, Brahms's Sonata in G for pianoforte and violin, and Beethoven's Trio in D, Op. 70, No. 1. December 2—Rheinberger's Sonata in C for pianoforte and violin (for the first time), Brahms's Trio in E flat for pianoforte, violin, and horn, and two vocal duets, Saint-Saëns's Romance in F for horn, and Beethoven's Trio in E flat, Op. 70, No. 2. December 16—Richard Strauss's new Quartet in C minor, Brahms's two songs for contralto, viola, and pianoforte, and two of his duets for contralto and baritone, Bach's *Suite Anglaise* for clavier, with the original embellishments, and Mozart's Quartet in G minor. The executants: Messrs. Dannreuther,

Henry Holmes, Gompertz, Betjemann, Gibson, and Ould; horn, Mr. Joseph Smith. Vocalists: Misses Anna Williams, Damian, Lena Little, and Mr. Herbert E. Thorndike.

Mr. Mayer is arranging a season of French opera at Her Majesty's Theatre, to commence on November 6, at popular prices. The opening opera will probably be *Faust*, with Madame Fidès-Devriès, followed shortly by *Carmen*, with Madame Galli-Marié in the title-rôle, the whole *personnel* coming over from France for the purpose.

The Promenade Concerts will be carried on for another month under the direction of Mr. E. Ascherberg.

After a long absence from the concert platform, M. Auguste van Biene, the conductor of the Comedy Theatre, will soon make his re-appearance in London as a solo violinist.

Mr. A. Devin Duvivier's symphonic poem, *The Triumph of Bacchus*, is to be performed for the first time in London at Mr. Henschel's Symphony Concerts.

Miss Jenny Eddison has been elected solo soprano at the Foundling Chapel, from among thirty-four candidates for that post.

The Bohemian Musical Society recently commenced their third season with a smoking concert, which was given in "The Grand Saloon," a handsome and commodious hall at the Crystal Palace. The national anthem opened the proceedings, and a long and varied programme was enjoyed by a numerous audience. The vocalists were Mr. J. Dalgely Henderson, Mr. J. Probert, Mr. W. Coward, Mr. T. W. Hanson, Mr. A. Moore, and Mr. Sackville Evans. A few glees were sung, but somewhat unsatisfactorily. No doubt the gentlemen who sang them will do themselves more justice on another occasion. Mr. G. T. Miles played two solos on the harp; Mr. H. L. Levett gave recitations, and Mr. H. P. Matthews contributed those indispensable adjuncts of smoking concerts, comic songs. The directors, Messrs. Moore and Henderson may be congratulated on a very successful opening of their season. The first ladies' night is fixed for November 18.

### PROVINCIAL

BATH.—The musical associations here are developing strong symptoms of returning animation, in fact, the ensuing season—heralded by a Hallé and Neruda recital on the 21st—promises to equal, and very possibly to surpass, its predecessors both in the quantity and the quality of its performances.—The Quartet Society, under the guidance of its veteran Secretary, Mr. J. D. Harris, will hold its usual series of four meetings, the leader being, as before, Herr Ludwig. During the season will probably be produced a string quartet by a resident musician, Signor Pieraccini.—The Philharmonic announces *The Redemption*, its president's *Golden Legend*, to be conducted by the composer, Stanford's *Revenge*, and compositions by Signor Pieraccini and the conductor, Mr. Albert Visetti.—Herr O. Sondermann's Choral Union are getting ready for the *Last Judgment*, and will possibly give Stainer's *Daughter of Jairus* as well. At the Pump Room the daily performances by Herr van Praag's band have already commenced, the first "special" taking place to-day, a pupil of the conductor being the solo violinist.—The interests of instrumental music are also looked after by the Amateur Orchestra Society, whose practices at Messrs. Milson's rooms are now being held.—The theatre, now in the hands of Mr. Lewis, has considerable claims upon musicians. The orchestra is occupied by the band conducted by Herr van Praag, and their performances during *entr'actes*, &c., are considerably appreciated. A few nights ago, a selection from *Faust* gave much pleasure. Mr. Lewis has secured the right of the first provincial performance of Sullivan and Gilbert's next opera.—On Monday, Miss Mendum, our local harpist, gives a concert which should prove interesting.

BIRMINGHAM, Oct. 26.—Mr. Stockley's first grand orchestral concert this season took place on Thursday last week, at the Town Hall, and we may justly say, "*finis coronat opus*," for Mr. Stockley has at last attained his object, and has provided for the Birmingham musical public an entertainment worthy of the patronage bestowed on it; and his endeavours have been crowned with a success of which he must be proud. Gradually he has trained his orchestra to a high standard, and it was no wonder that the concert was by far the best and most perfect he has as yet given us. His players have shown us that Birmingham now possesses an orchestra not excelled in the provinces. Anton Dvorak's Symphony in D (conducted by the composer), with its remarkable rhythm and difficulties in point of *tempi*, was given in grand style, and every movement was greeted with a burst of applause which must have even satisfied a Dvorak. His finishing touches at the rehearsal, especially in the Scherzo (Furiant), seemed to give new life to the performers, and the whole rendering of the symphony was a triumphant success. The composer was applauded to the echo, and had to return three times to the orchestra after the conclusion of the symphony. The "Scènes Pittoresques," by Massenet, consisting of four numbers—March in D major; Air de Ballet in B major; Angelus in F major; Fête Bohème in D major—were well rendered. The Air de Ballet was a most charming melody for the violoncello, with violin *pizzicato* accompaniments, which is after-

wards taken up by the flutes and clarinets. This number was most appreciated by the audience. Another important feature of the concert was the first performance in Birmingham of Schumann's pianoforte concerto in A minor, Op. 54. It would be impossible to speak too highly of Miss Fanny Davies's magnificent rendering of this grand work. Her phrasing, modulation, and all the *points d'attaque* were superb, and the Birmingham public may justly be proud of their townswoman. Even as a feat of memory, the performance was a remarkable one. Miss Davies played the whole concerto without book. Her touch and style is an apparent proof that she has been trained by Madame Clara Schumann and that she is her true disciple. She still lacks power and energy which may be attained in later years. The accompaniments were played with judgment and refinement, under Mr. Stockley's *bâton*. Miss Davies was several times most enthusiastically recalled: she also played three pieces by Handel and Mendelssohn. We cannot conclude this notice without naming Madame Georgina Burns and Mr. Leslie Crotty, who were the vocalists. Madame Burns sang the Polonaise from Ambroise Thomas's *Mignon*, in a manner that seemed to electrify the audience. Mr. Leslie Crotty, whose lovely baritone voice and refined style of singing were heard to great advantage in the Town Hall, sang "Eri tu," from *Un Ballo in Maschera*, and "When I beheld the anchor weighed," by Balfe, with splendid finish, and was loudly recalled after each performance. The great success of the first concert augurs well for the remainder of the series.—Last night Dr. Hans Richter and his band appeared at Messrs. Harrison's first grand subscription concert this season. The hall presented an appearance such as we are wont to behold on a festival night, every part being filled with a fashionable and appreciative audience. It is seldom that our hopes in life are realized to our entire satisfaction, but we must confess our anticipation of a great treat last night was more than fulfilled. A finer orchestral concert has never been given in our town, and the true music-lovers owe Messrs. Harrison a debt of gratitude for having given them the opportunity of hearing Dr. Hans Richter's band. The programme was of such gigantic and artistic excellence that it surely must have satisfied the most exacting critic. The concert opened with Beethoven's *Leonore* Overture, No. 3. It is a work which our concert-goers are familiar with, but such a rendering had never been listened to. The magnificent finale, with its passages for strings, was given with wonderful precision. The crescendo, which the long array of violins produced, and which is followed by the other strings, was magical in effect. Beethoven was further represented by his "Eroica" Symphony magnificently. Dr. Richter wisely chose *Der Walkürenritt* (never heard in Birmingham before) and Vorspiel to *Lohengrin*. The former gave evident proof of what his orchestra was capable of doing. At the conclusion of the *Walkürenritt*, conductor and men received a triumphant greeting. The extracts from *Lohengrin*, although magnificently rendered, did not receive the applause it merited. There can be but one word to express Dr. Hans Richter's rendering of Wagner, and that is perfection. The other orchestral items were Mendelssohn's Overture "The Hebrides," and Weber's "Auforderung zum Tanze," arranged for orchestra by Berlioz. The latter had not been heard here before. The wonderful orchestral colouring gives a great charm to the waltz: the execution by the band was as perfect as it was pleasing. The vocalists were Mr. Edward Lloyd and Miss Hope Glenn. Mr. Lloyd sang Dr. Heap's song from *The Maid of Astolat*, which created such a *furor* at the recent Wolverhampton Festival, with artistic care and finish, and was recalled; he also gave the trial songs from *Die Meistersinger* as he only can sing them. Miss Hope Glenn gave the "Spectre of the Rose," by Berlioz, and "Vieni che poi sereno," by Gluck. Her singing in both songs exhibited her skill as a true artist; in the hands of an inferior singer they would be lost altogether. In conclusion we must not forget to mention how beautifully Messrs. Harrison brought out their programmes. Each item was prefaced by analytical remarks and it formed quite a valuable little book.

BRISTOL, Oct. 26.—Last night (Monday) Bolstori's Hall was but fairly filled on the occasion of the second Popular Concert of the season. The programme was essentially a popular one, containing as it did but two classical instrumental items—namely, Sterndale Bennett's *The Naiads* Overture and Mendelssohn's "Scotch" Symphony—both of which received a very fine rendering at the hands of Mr. Riseley's band. The remainder of the programme calls for little or no mention, comprising as it did nothing but "popular" music in the strictest meaning of the word. The vocalists were Miss Eleanor Rees and Mr. Cox, both of whom by their several efforts gained the suffrages of the audience. At the next concert November, 8, we are promised, *inter alia*, Berlioz's "Episode de la vie d'un artiste," Liszt's Rhapsodic Hongroise, No. 1, in F, and Dr. Bridge's overture "Morte d'Arthur," which the composer will conduct.—On the 22nd inst., a large audience was attracted by the announcement that Madame Albani would sing. The *prima donna* was heard to advantage in excerpts by Donizetti, Handel, and Gounod. The company included such well-known artists as Foli, Orlando Harley, Antoinette Sterling, Radcliff (flute), Bottesini, Papini, Miss Jansen, and Miss Osler (Piano), who one and all sustained reputations already gained in the domain of music.



**BOURNEMOUTH.**—The winter concert season opened on Saturday last with a *matinée* at the Shaftesbury Hall, under the conductorship of Mr. T. A. Aldridge. The vocalists were Miss Louise Phillips (soprano), Mr. Harper Kearton (tenor), and Mr. H. E. Bellamy (bass), assisted by a select choir of ladies, led by Miss Beard. Mr. Ludwig Straus was the solo violinist. There was a very fair attendance, and from a musical point of view the concert was an undoubted success, the performers manifesting much artistic skill and ability, and being much applauded.

**DUNFERMLINE.**—Mr. W. Jackson, organist of the Abbey Church, has been appointed "Master of the Song," an office to which by deed of mortification by Queen Anne, £100 Scots per annum is attached.

**GLASGOW.**—Though the musical season has not yet actually opened, its near approach is heralded by announcements of forthcoming performances both numerous and interesting. The Choral Union concerts do not begin till the first week in December, and the detailed prospectus is consequently not yet issued; but the intentions of this powerful musical corporation are to some extent already public property. The concerts begin on December 6 and extend into the third week of February. Mr. Manns, to whom Glasgow owes much for its present state of musical advancement, will again conduct. Sir Arthur Sullivan's *Golden Legend* and Dr. Stanford's *Reverie*, both produced for the first time at Leeds this week, are to be the chief "novelties" of the season. It is intended to perform all the Beethoven symphonies, including the "Choral," the performances of which have hitherto been few and far between in Glasgow. As usual, many distinguished artists will appear in the course of the season, and among those new to the Glasgow public we notice the names of Herr Stavenhagen and Franz Ondricek. The scheme promises in every way to maintain the high standard which our musical public has been taught to expect. It seems somewhat strange, however, that the young pianist, Mr. Frederick Lamond, who made such a successful first appearance here and elsewhere in the spring, should this winter be heard again at a pianoforte recital only, and not at the Choral Union Orchestral Concerts, which of all other concert-giving institutions here might have been expected to foster distinguished talent in a native of this city. It is a disappointment to many that no opportunity of hearing our talented young townsman in any of the great pianoforte concerti with orchestra is to be afforded this winter. On November 1, Mr. Mapleson opens a series of Italian Opera performances at the Theatre Royal; and about the same time the Carl Rosa Company is expected to pay us one of the short visits which every year are more keenly appreciated and eagerly supported. For the moment, the most interesting of prospective announcements is that of the two Richter Concerts, to be given here on November 2 and 5. The programmes include the "Eroica" and "Pastoral" symphonies of Beethoven, and numerous Wagner excerpts, with Mrs. Hutchinson as the vocalist. The keen enjoyment of the concerts given under Dr. Hans Richter in Glasgow a year ago is still fresh in the memory of the musical public. The readers of *The Musical World* do not require to be enlightened as to the special excellence of the concerts conducted by Hans Richter, nor as to the source of that excellence. But it says much for the Glasgow public that it has been able to discover something of this for itself, and is now preparing to welcome heartily the great Viennese conductor's second visit. That the wholesome rivalry or competition which has always acted as a beneficial stimulus to public and solo artists alike should now extend itself to orchestras, and above all to conductors, is not only a natural consequence of advance in art and increased general cultivation, but also a most healthy and hopeful indication of genuine progress.—Mr. Frederic Lamond's third recital given in St. Andrew's Hall, on Thursday, Oct. 21, was again from every point of view an unqualified success. The programme included in the first part Schumann's Sonata in F sharp minor, Op. 11; Schubert's "Moment Musical," in C sharp minor; Chopin's Barcarolle, Op. 60, and Nocturne Op. 27, No. 2; and Mendelssohn's "Scherzo a Capriccio," Op. 5. The second part was composed of Beethoven's Sonata, a flat major, Op. 110; Brahms's Hungarian Dances; Henselt's Romance et Etude, "Si Oiseau j'étais"; and the following five pieces by his master, the late Franz Liszt, Rhapsodie Espagnole, Folies D'Espagne et Jota Arrangonesca; La Gita in Gondola; Rhapsodie Hongroise, No. 12; Au Bord d'une Source; Don Juan, Fantasia. The audience was so delighted with his performance of the last-mentioned pieces that they insisted on having an encore. In responding to it Mr. Lamond played the A flat Polonaise, by Chopin. It is understood that Mr. Lamond will visit some of the principal towns in England before leaving for Russia and Germany. The tour will probably last for a few years.

**GLOUCESTER.**—Mr. Lee Williams, the organist of Gloucester Cathedral, has established a series of special musical services, to be held, by permission of Dean Butler, in the cathedral. The result of the first evening's sacred concert in connection with the service showed how truly and sympathetically Mr. Williams had gauged the love of the people for music. The cathedral was crowded by a vast audience, who listened to the selections most devoutly. The music included the Rev. C. Malan's anthem, "O Lord, my God," sung by the choir, unaccompanied; Beethoven's Funeral March, on the organ, and some instrumental and

vocal numbers from *Elijah* and the *Messiah*.—It appeared from the draft statement read at the general meeting of the stewards of the Gloucester Musical Festival, held in the first week in September, that the deficit amounted to £375, and it was decided to make a call of £2 on each steward, which, after meeting the deficit, will leave a small balance in hand to be carried over to the next festival account.

**LEEDS, October 25.**—The Carl Rosa Opera Company have been giving a series of performances in Leeds. Wagner's *Lohengrin* was given with excellent effect.—A free Corporation concert was given at the Town Hall last Saturday by Dr. Spark, and a large audience assembled, in a great measure attracted by the announcement that selections from the festival performances would be heard. The Leeds people who had not been satiated with the festival performances had the pleasure of extending their acquaintance with certain vocal and instrumental fragments from some of the new works, besides some arrangements from Handel and Beethoven on the organ.

**LIVERPOOL, October 12.**—The first concert of the Philharmonic Society's forty-eighth season, took place on the evening of the 5th inst., and a full assembly of subscribers and proprietors testified to the interest awakened by the prospective interest of the series. The orchestra has sustained but little change, and still possesses Mr. Straus as its leader, while Mr. Hallé, upon taking his place at the conductor's desk, received an ovation from audience and performers alike. The principal item in the programme was Mozart's *Jupiter* Symphony, and it received an admirable interpretation from the orchestra, which was fully in accord with the dignified grace of the music; while the renderings of the *Oberon* and *Semiramide* overtures, and of one of Glinka's fantasias were equally animated and elegant. The chief choral number was Jensen's short cantata *The Feast of Adonis*, wherein the sopranos, contraltos, and basses displayed considerable feeling and conspicuous evidence of excellent training and capability, although scarcely so much can be said for the tenors, who have, however, plenty of opportunities for redeeming themselves at the second concert on Tuesday next, when Mendelssohn's *Reformation* Symphony will be given in conjunction with other important works. Madame Norman-Neruda, as solo violinist, displayed her mature executive powers in Rode's Violin Concerto in A minor, a work of very considerable elaboration and power. This artist also gave Vieuxtemps's Fantaisie Caprice in A, with considerable success. The vocalist was Mdlle. Trebelli, whose delicate soprano voice has improved, even in tone, since her first appearance here last year. Besides singing in Jensen's pretty cantata, Mdlle. Trebelli also sang the Shadow Song from *Dinorah*, and an air from Victor Massé's *Noces de Jeannette*. In the Shadow Song she achieved a clear D flat in alt, and the facility of her execution and her thoroughness of artistic method were equally marked.—After an absence of eight years Mr. J. H. Mapleson has ventured upon a short season of opera in Italian at the Alexandra Theatre in this city. The opening piece was *Traviata*, in substitution for *Il Barbiere*, which could not be given owing to the illness of some of the members of his company, and those of the audience who had come to scoff at the spectacle of Italian opera in its decrepitude could only have remained to praise, for a more excellent all-round rendering it would have been hard to conceive. Truly this one of the most typical of its school, though by no means a choice specimen of Verdi's genius, is a three-part opera only, but there are considerable demands upon the chorus, which sang with freshness and vigour, and in admirable tune and time. The three principal characters, those of Alfredo, Germont, and Violetta, were allotted to Madlle. Lilian Nordica—formerly known here as Miss Norton—Signor Renico, and Signor Padilla. This last-named gentleman, in the baritone part, did excellently, and sang throughout with a pleadingly earnest style in admirable accord with the dramatic and sentimental, as well as the musical requirements of the part, while the quality of his voice was equally striking. Signor Renico made a very agreeable Alfredo, while a veritable triumph was arrived at by Madlle. Nordica, who sang with an admirable purity and intensity of feeling, allied to an unusual dramatic power. The orchestra, which has little work of difficulty in this piece, played with crispness and delicacy of tone, under the experienced guidance of Signor Arditi, and the whole performance surprised, as well as delighted, a large audience.

**MANCHESTER.**—The Town Hall organ recitals continue to enjoy great popularity. Mr. Pyne gave an excellent programme last week, comprising Bach's Fantasia and Fugue, for the organ, in G minor, a Pastoral from Widor's organ symphony, a melody by Ravina, &c. The choice of Mr. Pyne as permanent organist to the forthcoming Jubilee Exhibition, has given great satisfaction.

**NORWICH.**—The Norfolk and Norwich Musical Union gave their thirtieth concert in St. Andrew's Hall on Thursday evening, Oct. 21, before a numerous audience. The chief works were Bach's comic cantata *The Peasants*, and his concerto in D minor for three pianofortes with string accompaniment. A few years ago Mr. S. Reay, of Newark, brought out the former work at the Bow and Bromley Institute, when it excited great interest amongst musical men, and now Dr. Burnett (the conductor of the Society), ever ready for novelties, gave the Norwich public an oppor-

tunity of hearing so interesting a work. Madame Daglish, who sang at the first performance, was engaged to sing the soprano part, with Mr. Gregory of Castle Douglas for the bass, Mr. Reay himself taking part in the performance with a very excellent and judicious harmonium accompaniment, which added much to the general effect, the chorus, band, and everyone taking the greatest pains to make the work effective. Their efforts were most successful, and delighted the audience by the freshness and brightness of the music. One of the greatest treats in the evening was the concerto in D minor by Bach, played exceedingly well by the Misses Hull, and Mr. Ernest Banks, with a small string band as an accompaniment, the whole being under the conductorship of Dr. Burnett.—The Norwich Festival Choral Society announce a concert for Friday, Oct. 29. The works to be performed are Beethoven's Mass in C and a selection from the works of Handel. The singers are Miss Annie Marriott, Miss Alden, Mr. Ben Davies, and Mr. Alec Marsh. Dr. Hill conducts. Dr. Burnett presides at the organ.—Next month we are promised a grand concert, November 10. Vocalists, Miss Robertson, Madame A. Stirling, Mr. O. Harley, Signor Foli; instrumentalists, Signor Bottesini, Signor Papini, &c. It is many years since Bottesini was in Norwich.

SHEFFIELD, October 14.—Wagner's *Lohengrin* was given here last night by the Carl Rosa Opera Company, and was received with every mark of favour, as it deserved, for soloists, chorus, and orchestra united in giving a fine rendering of the work. The audience showed their appreciation of Madame Mari Roze's artistic and powerful impersonation of the part of Elsa.

#### FOREIGN.

PARIS.—The widow of Georges Bizet was married recently to M. Émile Straus, an *avocat*, of Paris.—It is now said that the directors of the Châtelet, MM. Flourey and Clèves, have renounced the idea of producing Hervé's *Frivoli*, and have instead determined to mount *Round the World in Eighty Days*.—The programme of M. Pasdeloup's first concert on October 31, is the following: Mozart's Symphony in D; Tchaikowski's Andante from the fourth quartet, played by all the strings; Beethoven's Symphony in C minor; Chaminade's Tarentelle (played for the first time); Liszt's Fifteenth Rhapsodie (M. Blume); excerpts from Wagner's *Meistersinger*.—M. Johan Svendsen, the Norwegian composer and violinist, contemplates giving four concerts in Paris this winter, assisted by Madame Pauline Lucca, MM. Talazac, Sarasate, and Mierowski.—The first Châtelet concert was in memory of Berlioz, and there were performed the following works of that master: Overture to *Benvenuto Cellini*; Oraison funèbre, from the Symphonie funèbre et triomphale, Ballet from *Les Troyens*; and Symphonie Fantastique. Besides these, a Concertstück, by Saint-Saëns, and Zigeunerweisen, by Sarasate.—M. Charles Garnier will preside over the annual meeting of the Academy, upon which occasion the performance of the cantata, *The Vision of Saul*, by M. Savard, who has gained the *prix de Rome*, will close the ceremonies.

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